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*A Spanish Reader.* For Beginners in High Schools and Colleges. By CHARLES ALFRED TURRELL. New York: American Book Co., 1908. Pp. 256. \$0.80.

A Spanish lady remarked, "I object to having my children taught to think that there are no such charming short stories in Spanish as those that they are reading in French. They can draw no other conclusion from the selections in their Spanish book." No such criticism will be provoked by this volume of selections. The humor of the first selections will interest the student and incite him to greater effort in oral repetition which makes for the ready use of a foreign language on the part of the learner. The fables and short stories which follow, and the few longer stories that close the group of prose selections, are wholesome and stimulating as reading and not lacking in the other essentials. As Mr. Turrell says in the Introduction, the last selection, "El Rico y el Pobre," is most rich in local color and idioms distinctively characteristic of the Spanish language. In all there is abundant material for use in conversational exercises and brief written reproductions or summaries. The dozen poems, which form Part II, are excellent for committing to memory.

The extracts are carefully graded in length and difficulty. The young student beginning a foreign language soon tires of a long selection through which he must work his way slowly. The notes at the foot of the page call attention to those things most perplexing to the beginner and make helpful suggestions in matters of idiom and grammatical form. Brief accounts of the authors from whose works the selections are taken are also given.

As the irregular forms of the verbs are given in the vocabulary, the book may be used as supplementary reading very early in the course. The Appendix contains tables of the regular and irregular verbs, and the principal rules for the subjunctive mood in Spanish.

It will thus be seen that the editor has brought together in this small volume of something less than 260 pages, material that can be used to excellent advantage in the first year of Spanish.

In the printing of the text there are a number of places where a letter has been dropped, which may cause a little confusion to the student at first. On p. 10 it would seem that a colon, or quotation marks, would make the sense clearer. But these are matters easily remedied. As a whole this little volume meets in a satisfactory manner the requirements for a first Spanish reader.

*Avellaneda's "Baltasar."* Edited, with Notes and Vocabulary, by CARLOS BRANSBY. New York: American Book Co., 1908. Pp. 224. \$0.65.

*Baltasar* is a text that no teacher need hesitate to place in the hands of a class. As the title suggests, the story is based on the biblical account of the downfall of Babylon; the use of material gathered from other sources adds interest and dramatic power.

This edition is not over-edited. The notes at the foot of the pages furnish the biblical, historical, and traditional information necessary to the understanding of the drama. The editorial comments on grammatical and textual difficulties are clear and concise; always they leave something for the student himself to work out. The pages on the versification of the play, which precede the

vocabulary, will prove very helpful. The vocabulary is sufficient for the needs of the student, and the English is, in general, irreproachable. The translation of "Señora" as "missis," which is a purely colloquial spelling, is unworthy a place in so excellent an edition of a play of such a high order.

In the printing of this play also, some letters have dropped out.

This edition of the play might well find a place in the fourth semester of high-school work or in the second semester of the college course.

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CARRIE E. TUCKER DRACASS

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*The Eleanor Smith Music Course* (four volumes). By ELEANOR SMITH. New York: American Book Co., 1908. Book I, 112 pp., \$.25; Book II, 145 pp., \$.30; Book III, 192 pp., \$.40; Book IV, 255 pp., \$.50.

As teacher, composer, and especially as editor, Miss Eleanor Smith has steadfastly insisted upon better material and better methods. Her books of songs for children, published many years ago, are still in demand because the material is of permanent worth. The "Modern Music Series" has, in the ten years of its existence, done more to usher in the newer point of view on public-school music-teaching than any other series.

Her latest publication, the *Eleanor Smith Music Course*, in four attractive volumes, maintains the same high standard of musical merit that is characteristic of the author's work, but it fails to make all of those advances which would have caused it to be hailed as the ideal textbook. The music in variety, both as regards styles and sources, is an advance on any of her previous collections. The text of the songs shows much careful work, close scrutinizing of old material, and abundant use of new, specially prepared poems. In addition to the usual types of good school songs, these books contain a generous proportion of light and humorous material. And never before has a music series so vigorously and successfully asserted that "the song's the thing." The first two books contain scarcely any "exercises," while it is only in the last book that they become frequent, and even there they are far outnumbered by the songs. Drill in reading is to be had, as it should be, in connection with songs with words, and for this there is abundant material.

Those teachers and parents, for this is a good collection for the home, who believe that the main element in the public-school music-teaching is the providing of an abundance of song material, on the principle that surrounding the child with the atmosphere of good music will bring most of the benefits that music has to give, will be enthusiastic in their praises of this collection. But those who believe that there is need of careful pedagogy in music-training may be disposed to point out certain faults in the series. They may aver that save for the commendable emphasis on songs rather than on exercises, the book presents no new teaching ideas; that the arrangement and gradation of material is unsatisfactory; that there is little connection or development between the parts; that none of the old difficult problems are diffused with new light—the treatment of minor is still confusing to the child, when it could easily be simplified; that rhythmic drill is not developed sufficiently; that tone drill